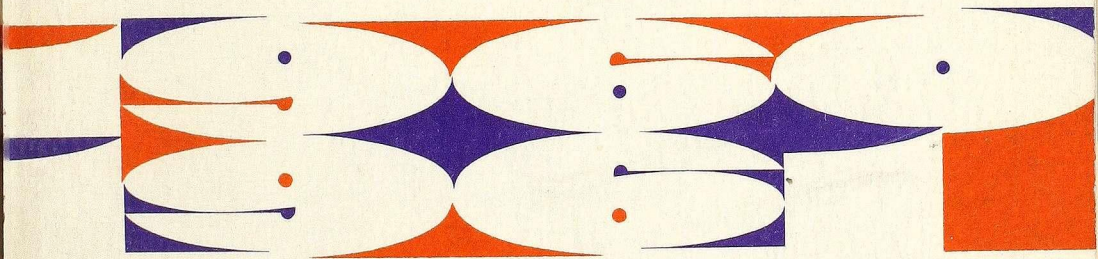
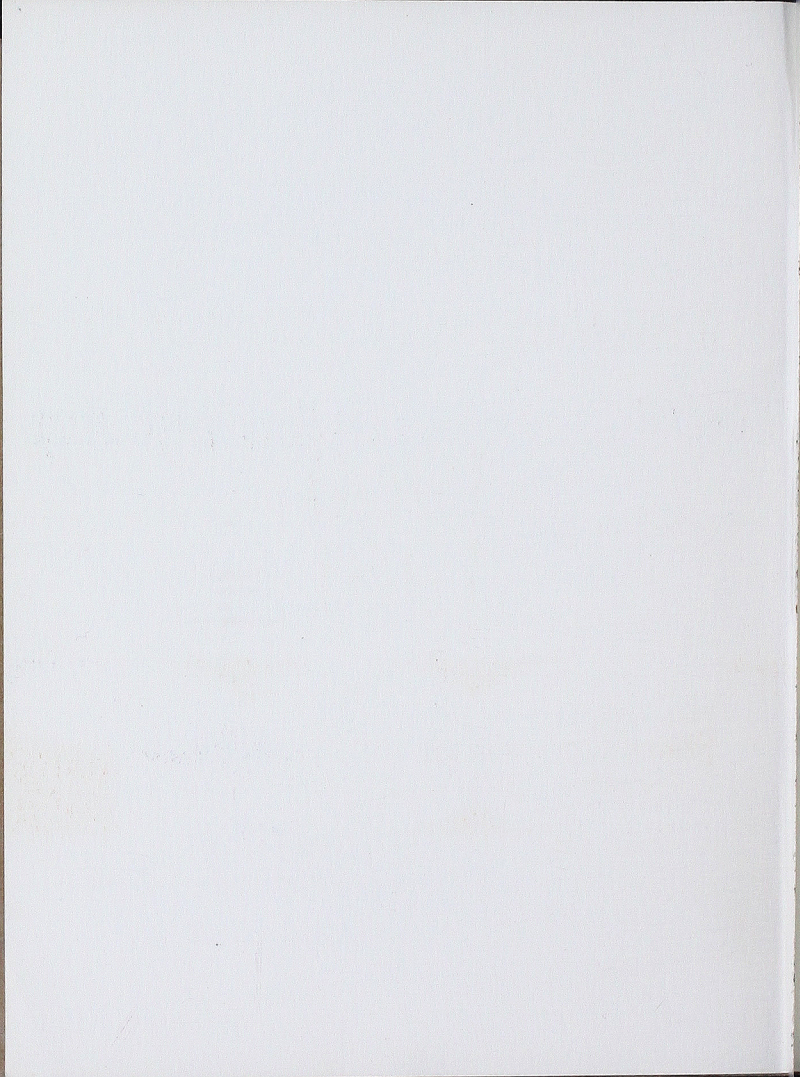


The Vancouver School of Art





Prospectus
of the Vancouver School of Art

1960
1961

Address: 590 Hamilton Street, Vancouver 3, B.C.
Telephone: MUtual 4-7650 and MUtual 4-6645

Administration of the Vancouver School of Art

The Vancouver Board of School Trustees

Chairman: Mr. Frederick Rowell

Vice Chairman: Mr. William J. Burnett

Trustee: Mrs. Everett Crowley

Trustee: Mr. John L. Hayward

Trustee: Mr. John Henderson

Trustee: Mr. Frederick G. Hoyme

Trustee: Mrs. O. M. McLean

Trustee: Mrs. O. H. New

Trustee: Mrs. John Quinnell

Superintendent of Schools: Dr. R. F. Sharp

Director of Adult Education: Dr. B. E. Wales

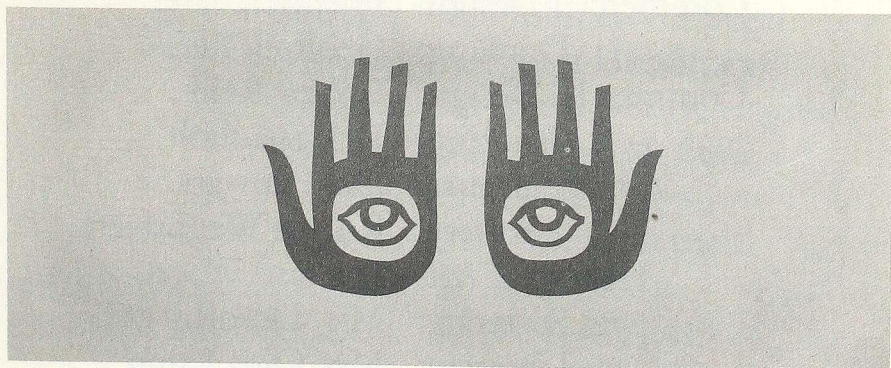
Staff

Principal:	Fred Amess
Painting:	Peter Aspell
Design:	Don Babcock
Drawing:	Bruce Boyd
Drawing, Graphics:	Orville Fisher
Commercial Design:	Paul Deggan
Graphics, Composition:	Reg Holmes
Graphics:	Audrey Doray
Drawing, Painting:	Don Jarvis
Commercial Design:	Rudy Kovach
Commercial Design:	Friedrich Peter
Drawing:	Geoffrey Rees
Commercial Design:	Robert Reid
Painting:	Jack Shadbolt
Sculpture:	Don Stewart
Pottery:	Robert Weghsteen
History of Art:	Leonard Woods
Secretary:	Mrs. Dorothy Ball
Librarian:	Mrs. Olga Laing

The Vancouver School of Art

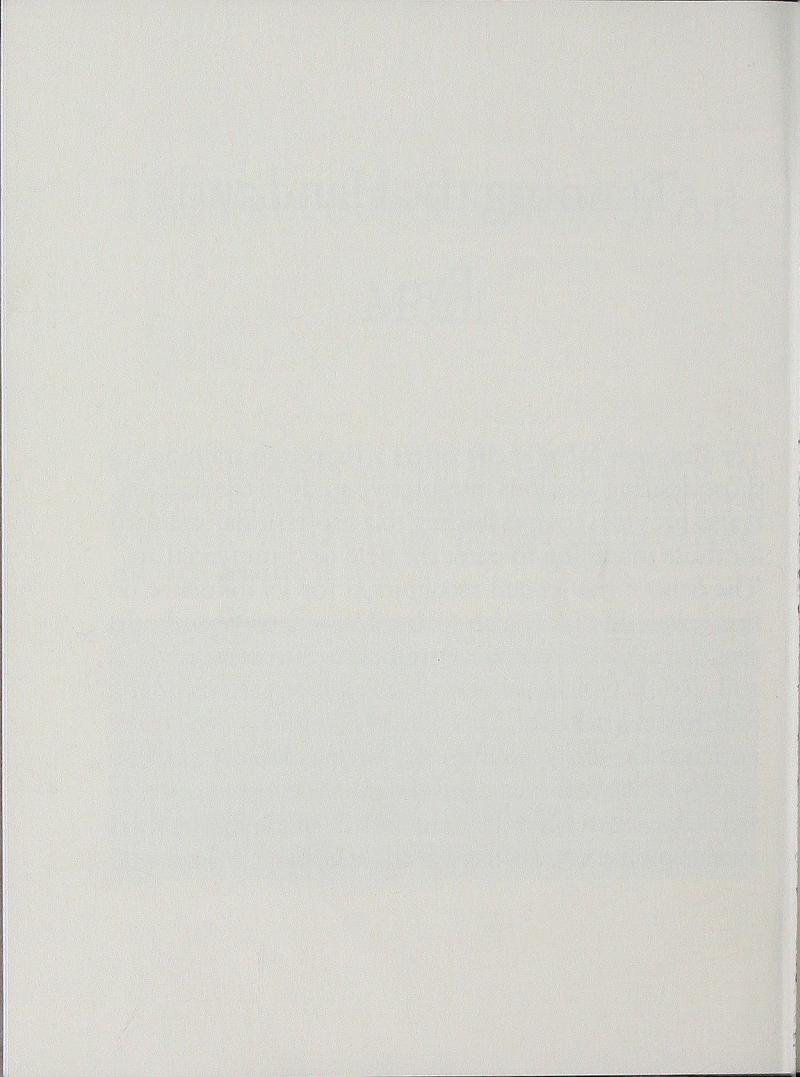
Motif

has been chosen to represent the essential aims of the school. It symbolizes the training of the hand and eye to serve the senses, the feelings, the mind, and the intuition, through creative skills in art.



Training the Hand and Eye

The Vancouver School of Art offers a thorough training for those desiring a serious interpretive study in the fine arts. It also provides courses leading to a professional standard for those intending to enter the field of commercial art. The School has gained recognition for its influence on the artistic life of British Columbia and of Canada. Its graduates have entered many fields of commercial art and design. Some are now leading interpretive artists. Still other graduates have become teachers who have enriched the art programme in our elementary and secondary schools. Others, and the numbers run into thousands, have extended their enjoyment of art through day and evening courses offered at the School.



General Information

Term Dates:

From September 7th, 1960 until December 21st, 1960.
and from January 5th, 1961 until May 26th, 1961.

The day is divided into two periods:

9:00 a.m. to 11:30 a.m. and from 12:30 p.m. to 3:00 p.m.

Admission:

Enrolment is open to anyone of sixteen years of age or over. The Principal will be glad to interview prospective full-time students by appointment. Information regarding classes may be obtained by written or personal application at the School office. Application should be made as early as possible as space is limited.

Fees:

All fees are payable in advance. If desired the fee may be paid in two equal instalments, one half at the time of registration; the other at the beginning of the Spring Term. The annual fee for full-time instruction is \$150.00. In addition a laboratory fee is payable by second, third and fourth year students taking Sculpture, Pottery, Design, Commercial Design or Graphics. A laboratory fee of \$5.00 is payable by all first year students.

Part-Time Fees:

Part-time courses may be taken in any of the subjects taught provided space is available. Preference is given to students enrolling for full-time instruction. The fees covering a full school year for part-time studies are as follows:

1 day per week: \$50.00	3 days per week: \$100.00
2 days per week: \$75.00	4 days per week: \$125.00

In addition laboratory fees are payable in respect of part-time students attending Sculpture, Pottery, Design, Commercial Design and Graphic classes.

Students' Union:

There is a Students' Union for social and recreational purposes. Particulars of its activities are displayed on the Students' notice board in the Common Room. All full-time students are expected to join the Union, the annual fee being \$2.00. Noon-hour programmes, discussion groups, reading and sketch groups and a visit to an exhibition outside Vancouver are arranged.

There is a large, bright Common Room, where students may eat their lunches and have coffee at 'Break' periods. Lunches are available in the Students' cafeteria at the Vancouver Vocational Institute.

Lectures:

Students have the opportunity to supplement their class studies through attendance at lectures presented by visiting artists to the Art School and elsewhere.

Library:

A valuable art reference and lending library is at the disposal of the students. The library is open during school hours from Monday to Friday. Current periodicals and excellent reproductions are available.

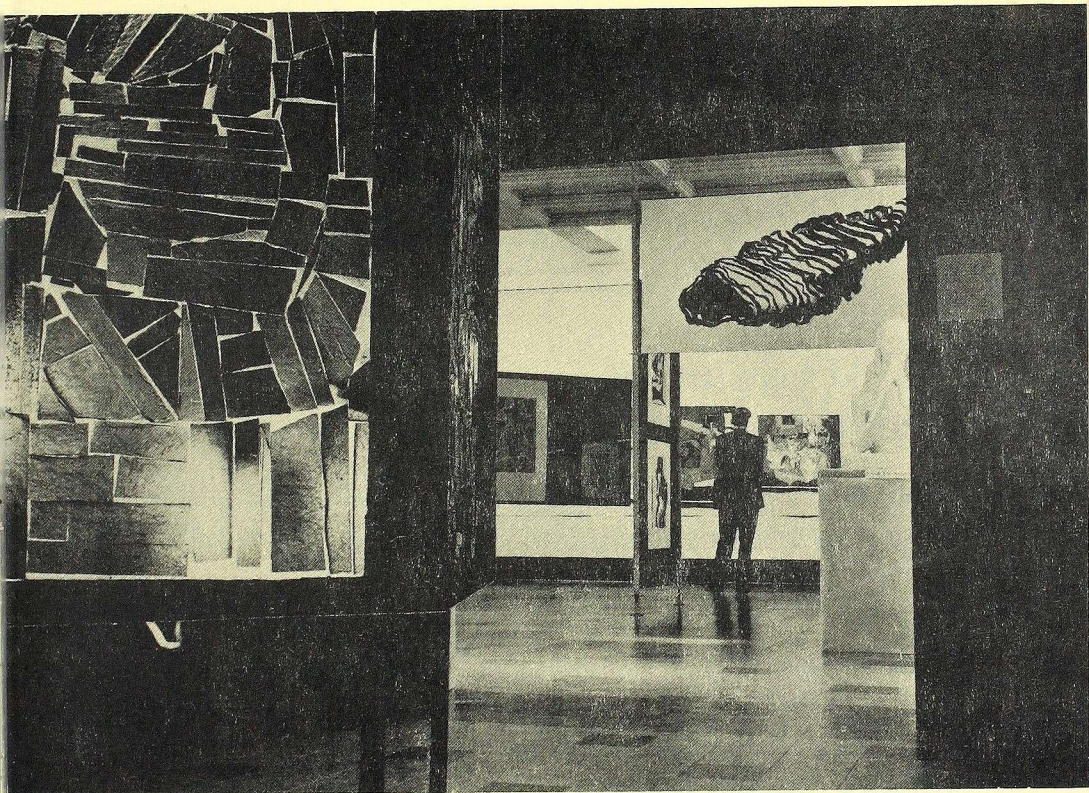
Evening Classes:

For information regarding the Night School programme at the Vancouver School of Art enquiries should be made from the Vancouver School Board, Adult Education Department – telephone number REgent 1-1131.

Information may be obtained after October 3rd from the Vancouver School of Art between 7 p.m. and 9:30 p.m.

Saturday Art Classes:

These classes are held on each Saturday between October and March for children between the ages of 6 and 17 years. All information regarding these classes may be obtained from the Vancouver School Board. RE 1-1131.



Biennial Exhibition of Students' Work,
Vancouver Art Gallery 1960

The numerals accompanying the reproductions indicate the year in which the student is enrolled.

Curriculum

1st Year

These are five subjects in the first year that must be taken for the Diploma Course: Drawing, Commercial Design, Composition, Design, and Modelling. Five hours per week are devoted to each subject.

2nd Year

Students on the Diploma Course must also take five subjects in their second year: Drawing, Painting, Design, Commercial and Graphic Art, and Modelling or Pottery. At the conclusion of two years successful work students are awarded an Elementary Diploma.

3rd & 4th Year

Students who intend to take the Advanced Diploma Course should consider the third and fourth years as one programme. They may graduate in Drawing and Painting, Graphic Art, Sculpture, Commercial Design, Design (Graphic or Architectural Arts) or Crafts (Ceramics). Adequate time must be given for major subjects, which must occupy two days of the programme in both third and fourth year. History of Art and Drawing are required courses for all diploma students.

Third and fourth year subjects are: Drawing, Painting, Sculpture, Commercial Design, Graphic Art, Design and Ceramics.

Drawing

Drawing is the basic subject needed for all branches of artistic training. A thorough mastery of all its aspects is held to be essential for real progress.

1st Year

Drawing I: The introductory course involves analysis of natural and man-made objects for shape, character, construction and volume.

Techniques for creating solid form are established through a study of still life, drapery, casts, nature forms and landscape. Such principles are stressed as the geometric and rhythmic elements of grouping, directions of movement and tonal massing of light and shadow.

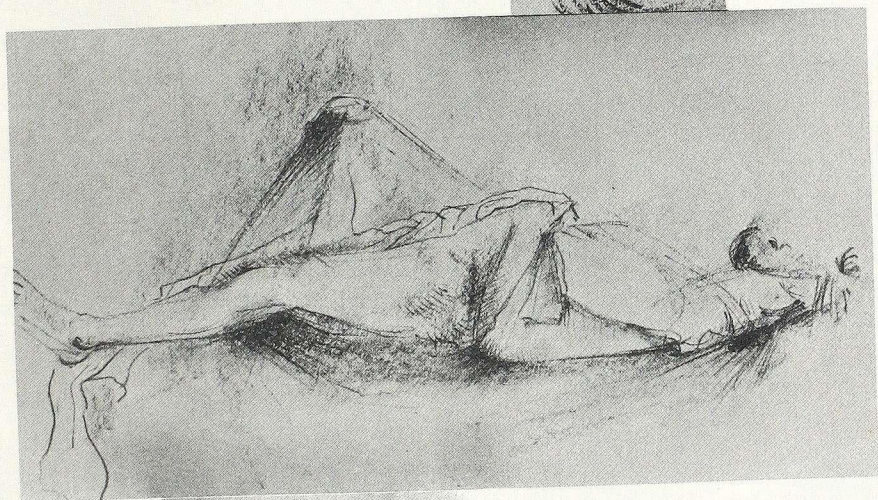
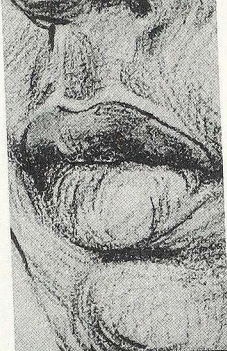
2nd Year

Drawing II: This phase of the student's training is concerned with the artistic process of selection and rejection on the basis of natural laws, and the pictorial principles which govern shape relationships and movement in space. These are approached through constant creative study from the living model and through thorough analysis of the bone and muscle structure of the human body as it concerns the artist. Frequent reference is made to diagrams and to reproductions of master drawings.

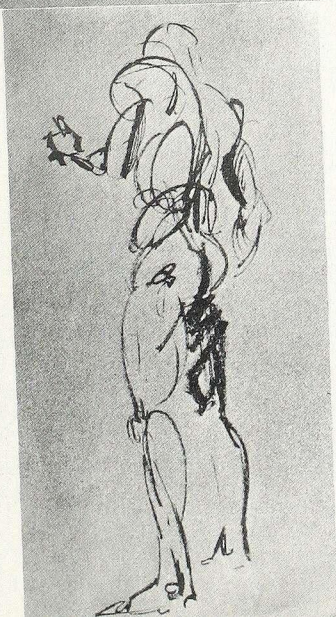
3rd & 4th Year

Drawing III and IV: In the senior years the emphasis moves to a more complex and extensive study of composition. Through a thorough investigation of the principles involved in traditional and contemporary pictorial structure, the student should, at this stage, achieve a personal form and an attitude which will serve as a solid foundation for his future artistic activities, in whatever field these may be.

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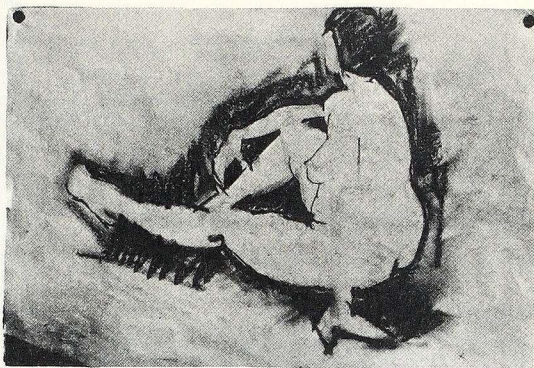


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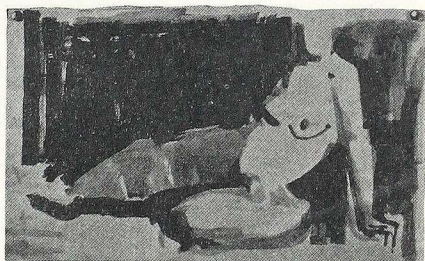


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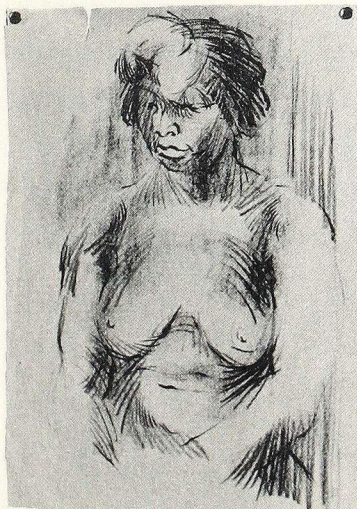
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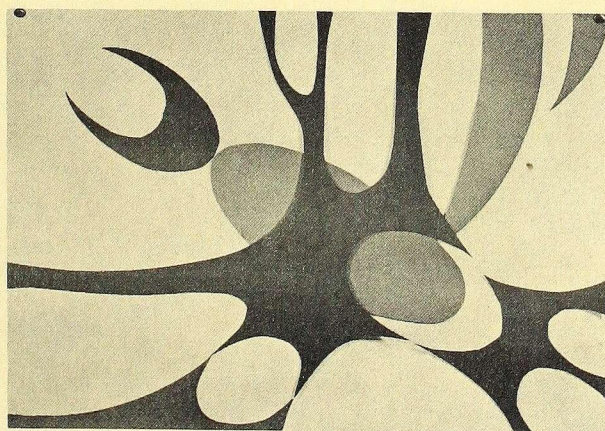
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Pictorial Composition and Painting

1st Year

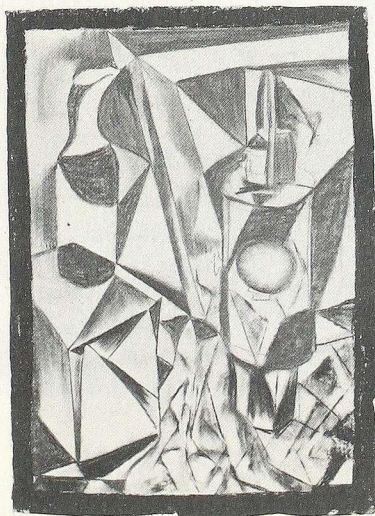
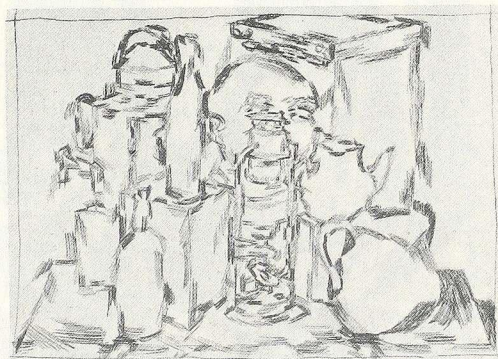
Composition I: This is a basic course in the elements of picture making, and includes an intensive study of natural and man-made forms. Outdoor sketching is a major part of the course. This course is a preparation for later work in Painting and Graphic Art courses.







1



Painting

2nd Year

Painting I: This introductory course lays the foundation in simple techniques of sizing, priming, choosing colours and using the painter's tools. It includes the recognition and mixing of colours, the relation between the colour and tone plains and the identification of a colour theme. Painting is done from still life and simple landscape.

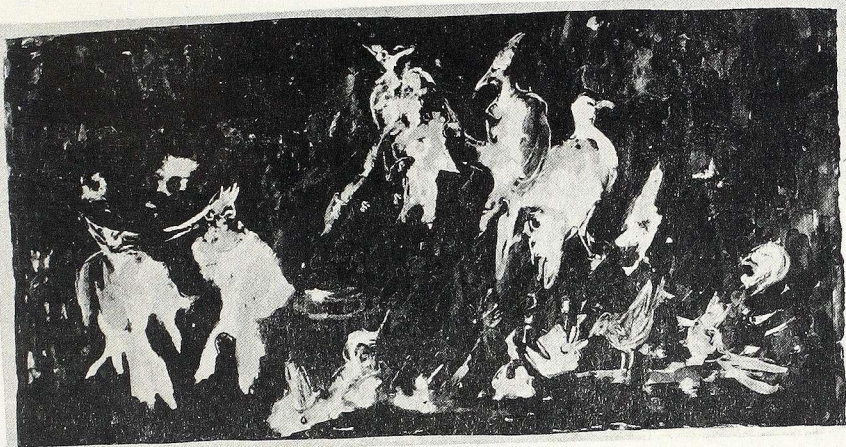
In addition to oil painting, picture-making problems are approached through a series of themes treated in other painting media, such as water colour and gouache. Themes include the figure, natural forms, landscape, and the urban scene. Sound organizing principles are stressed and at the same time individual orientation is considered.

3rd & 4th Year

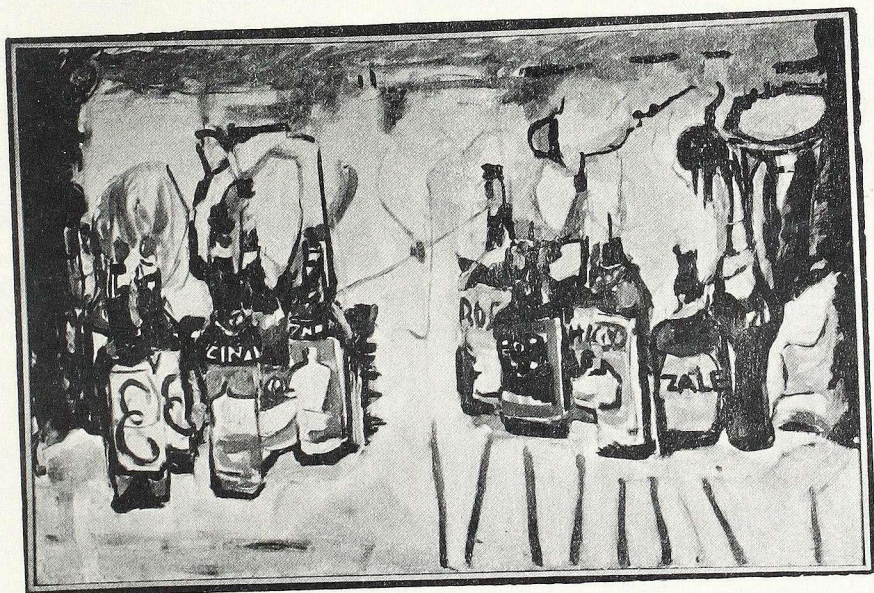
Painting II and III: The study of composition is basic to the whole curriculum and is taught in constant and intimate relation to every phase of the drawing and painting courses. All teaching in these courses is done with basic reference to aspects of nature. Teaching methods include demonstration, analytical diagram and group discussion, with constant reference to the historic and contemporary forms of art.

In particular, varying concepts of pictorial space, of the functions of colour and of methods of form integration are probingly examined.

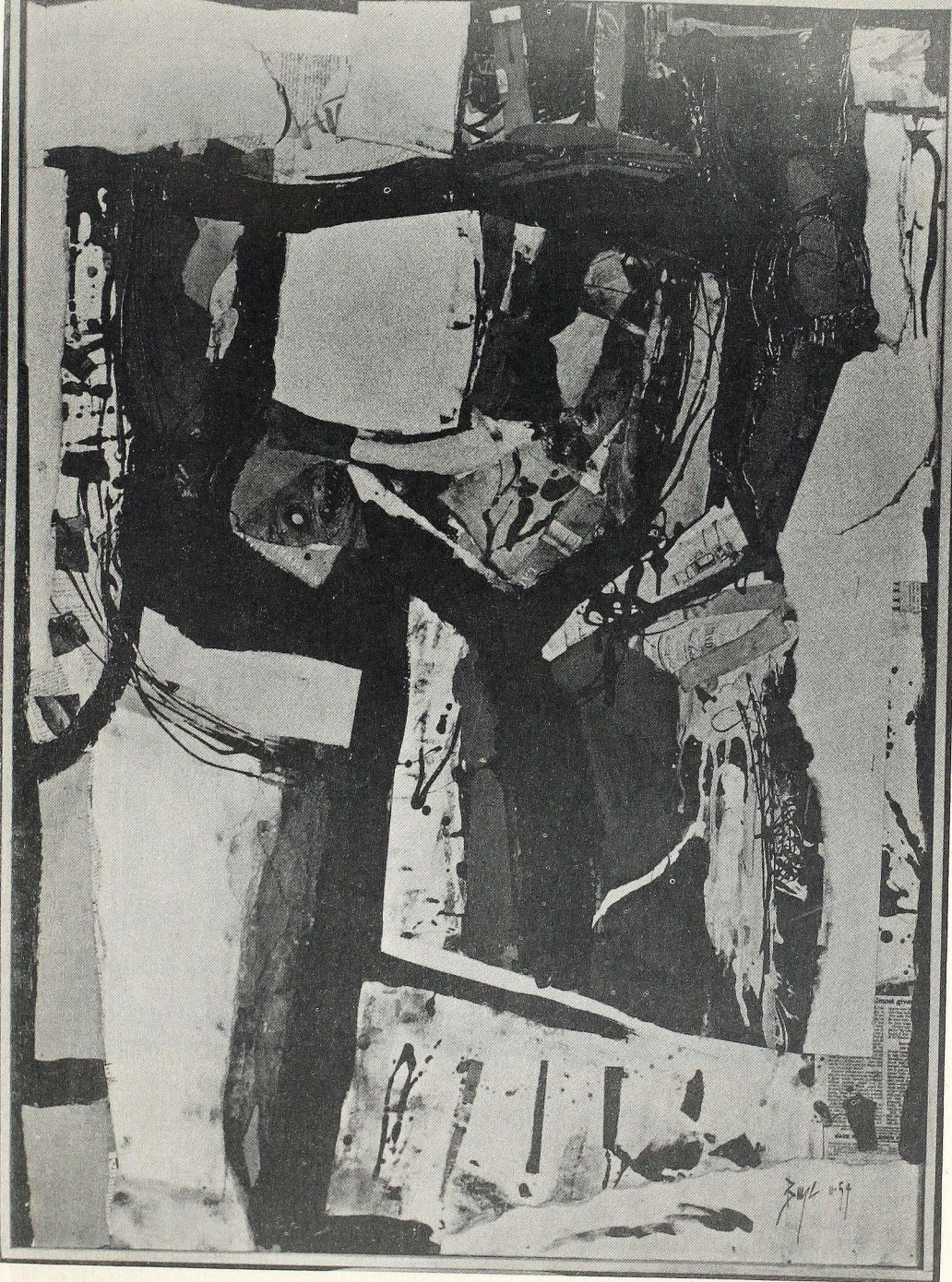
Although teaching is generally concerned with the permanent abstract elements of form, every assistance is given toward individual development in a personal direction. Meaningful note-book habits and direct drawing on location are stressed from the beginning.



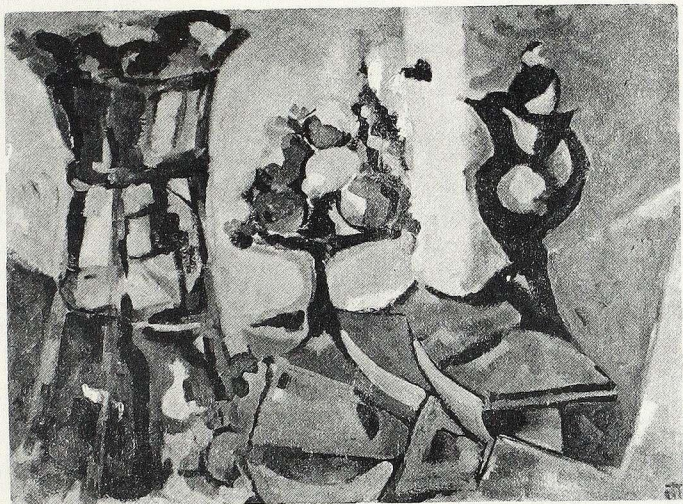
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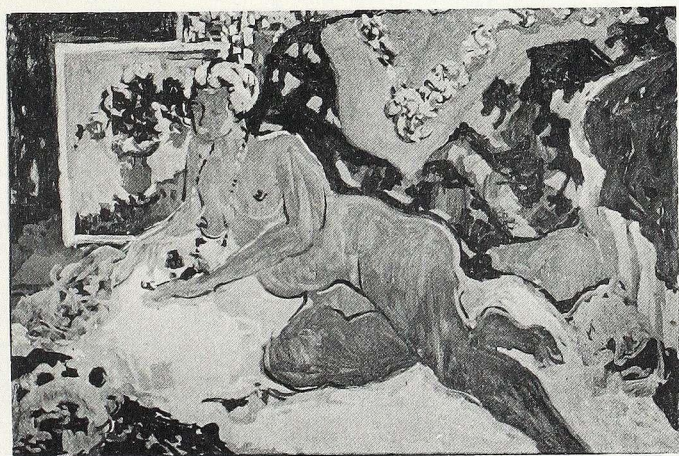
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Design

The Design course involves in the first and second year a broad study of fundamentals. These principles of Design relate directly to the other subjects such as Drawing, Sculpture, Commercial Art, etc., and together with them prepare the student for more specialized study in the third and fourth years.

1st Year

Design I: This course includes the study of lines, shapes, textures, patterns, historic ornamentation, etc. It places emphasis on colour theory and practice in mixing colour harmonies and develops student awareness of the fundamentals of design.

2nd Year

Design II: This is an extension of the first year course with special emphasis on colour and three-dimensional design. The design fundamentals are approached through architectural-type constructions, mobiles and space modulators. Some graphic processes, such as silkscreening

and woodcuts, are developed. The student is also introduced to various materials, such as papers, inks, plastics, fabrics and some architectural building materials, used by artists and designers.

3rd & 4th Year

Design III and IV: The programme covered in the third and fourth year admits of degrees of specialization. The main fields of interest in this programme include the Graphic Arts, the Architectural Arts and the Theatre Arts. On the basis of his interest and counselling provided by the school, the student may elect to specialize, to a greater or lesser degree, in one or other of these special fields within the limitations imposed by the school organization.

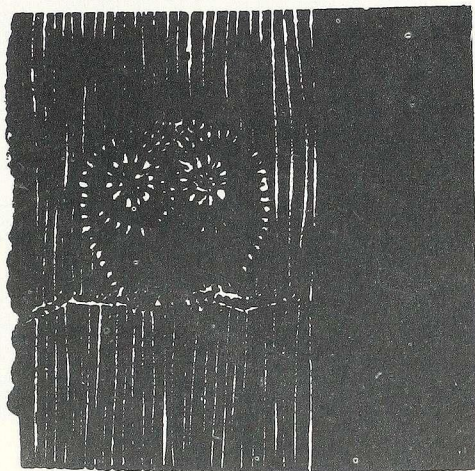
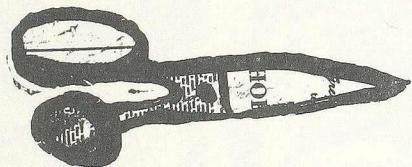
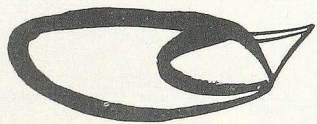
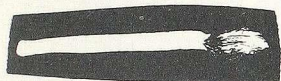
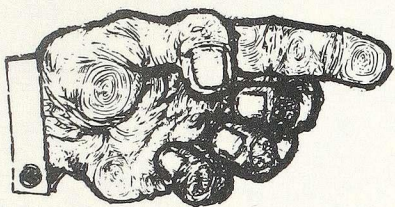
The subjects covered in the fields of Graphic Arts, Architectural Arts and the Theatre Arts are set out below:

Graphic Arts: Woodcuts, silkscreening, lithography, etching, monotype, linocuts.

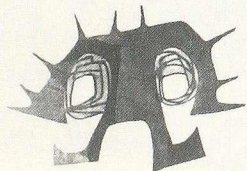
Architectural Arts: Mural construction, rendering, murals, stained glass, mosaics, architectural screens.

Theatre Arts: Stage model construction, light and colour experiments, introduction to costume design.

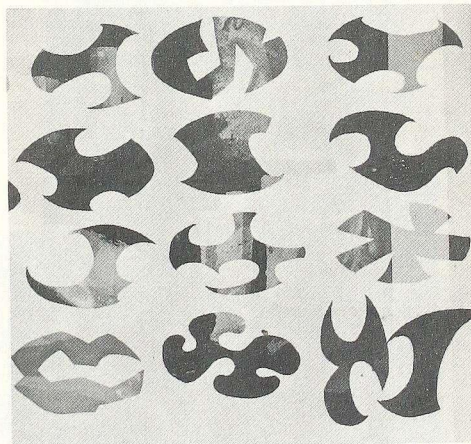
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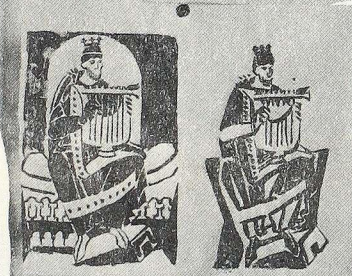


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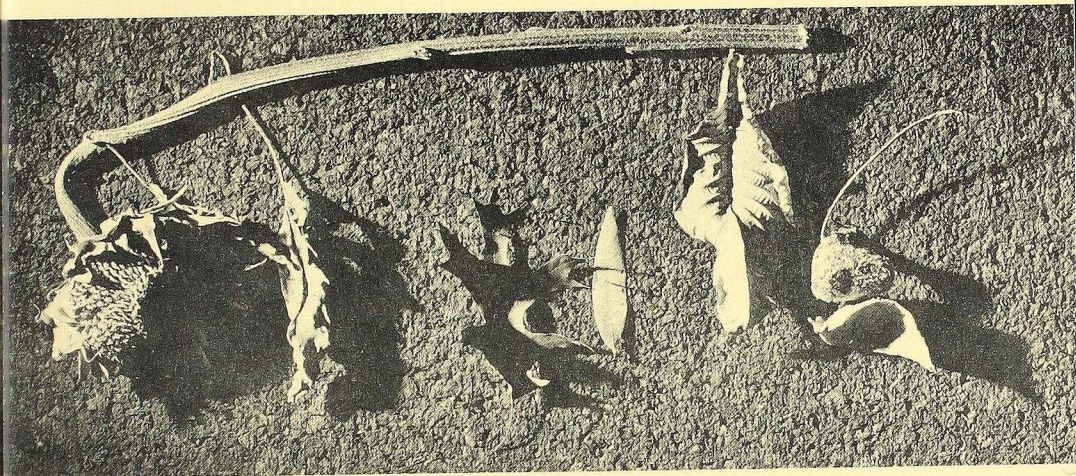


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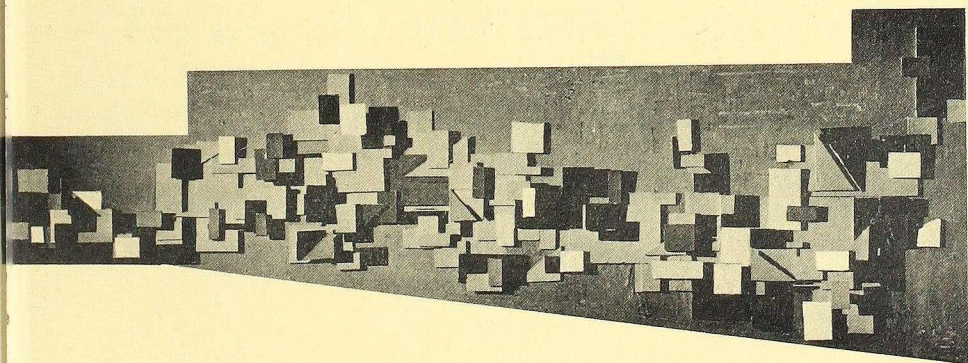


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Sculpture

1st Year

Modelling: Clay is the material with which the student will develop a basic understanding of plastic forms and building skill. Through the subject-matter of human anatomy and other natural forms the course develops sensitivity to structural relationships. Volume in space, along with the tools and techniques for its realization, is emphasized as the essential means. Beginning with the second term, plaster moulding and casting are practised by the student, and press-moulding is combined with an introduction to the methods of modelled ceramics. Each work-project is preceded by research relating to traditional origins and lectures on contemporary adaptation and interpretation.

2nd Year

Sculpture I: Portrait modelling from life extends experience with clay in the direction of form-analysis and expression. The full figure, as mass-to-space structure, is observed anatomically and dynamically, as a means to three-

dimensional composition. Lectures to stimulate thinking on the function of the sculptor in the community, on current aesthetics and on sources of form-structure are given regularly.

3rd & 4th Year

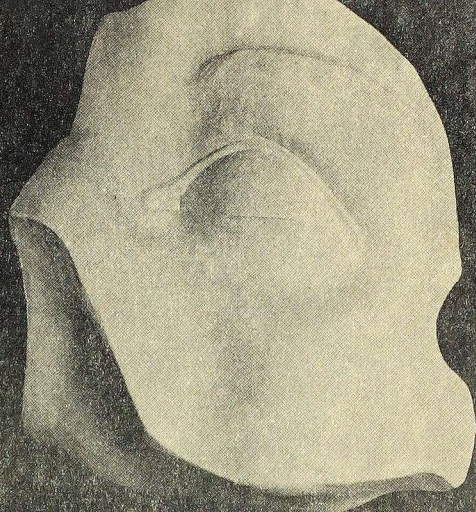
Sculpture II and III: The student who makes sculpture his graduating subject is encouraged to enlarge his horizons in art theory through discussion of present-day works. The third-year course is an intensive one of improving techniques and skills and discovering qualities of individual talent. The industrial application of the sculptors' means is explored in the preparation of models for mass production. The facilities of the Ceramic section are available for slipcasting and firing.

In the Fourth Year more complex assignments are accomplished with the student emphasizing his special qualities as an artist, in interpretation and communication. Ceramic tile relief is taught in relation to wall decoration and domestic decoration, and in relation to piece-moulding and slip-casting for small plant production. Wood and stone-carving may be practised by those students specializing in architectural sculpture.





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Pottery and Ceramic Sculpture

2nd Year or Part-Time Students

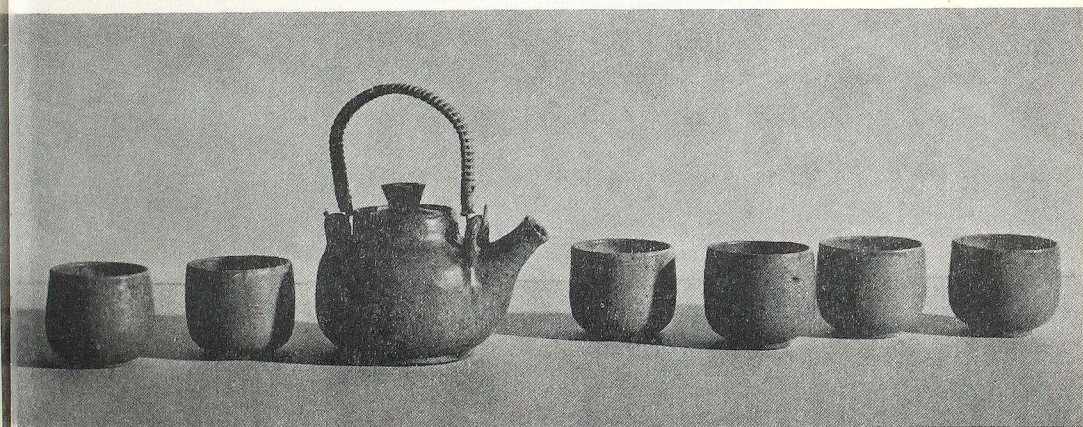
Ceramics I: In this course, which is an alternative to modelling, the student will develop a basic understanding of the handling of clay as a plastic medium and get acquainted with methods of forming pottery or other shapes by handbuilding techniques or on the potter's wheel. The emphasis is on acquiring skill with extensive practice. Instruction also includes a study of chemistry of the ceramic materials and their behaviour in the kiln.

3rd or 4th Year Students

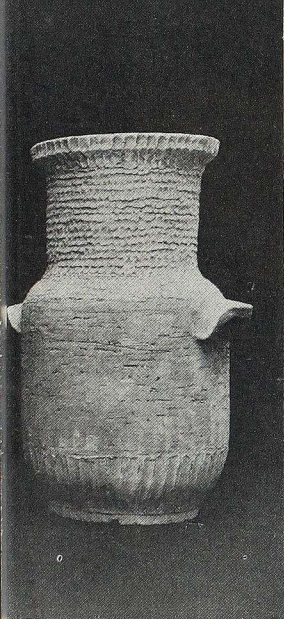
Ceramics II: This is a comprehensive course covering the field of earthenware and stoneware on the wheel or sculptural work including mouldmaking and slipcasting. Preparation of clays, firing and decorating methods are practised. Emphasis and criticism in this course is based on function correlated with aesthetics.



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4

Commercial Design

There are two phases to the Commercial Design programme. One is to develop the student's aesthetic awareness and appreciation; the other is to teach the skills, techniques, and processes applied to Advertising Art.

1st Year

Lettering and Layout

Lettering: This course involves a study of the theoretic elements (history, function) as well as the practical aspects (writing, building-up, spacing). It places particular emphasis on basic shapes and proportions of skeleton letters.

Layout: This is a basic course in fundamental design principles as a preparation for general commercial design problems, including an introduction to commercial art working habits.

2nd Year

The student is introduced to advertising art, editorial art, general commercial art and procedures. The various printing processes and aspects of advertising psychology are covered.

This course includes a study of the Roman Inscriptional Letter, practice in other written and built-up styles.

3rd & 4th Year

The following courses are planned to enable the student to learn as many aspects of the commercial design field as possible:

Advertising Design: (direct mail design, point of sale design, poster design).

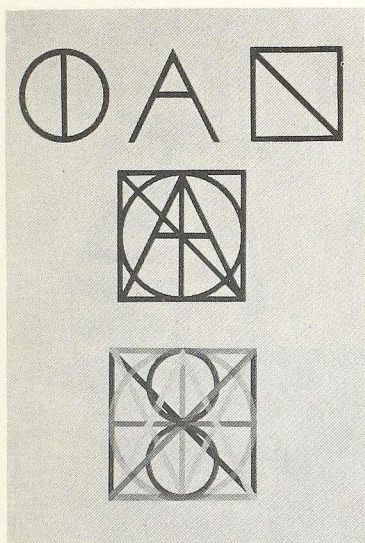
Typography: (book design, magazine design, stationary design, business printing).

Packaging: (industrial and consumer).

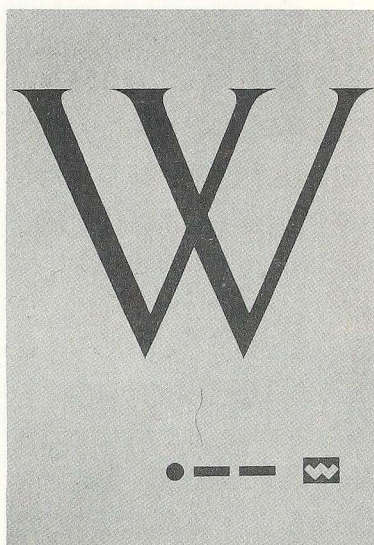
Exhibit Design: (display design, exhibition design).

Illustration: (book illustration, technical and commercial renderings).

Students wishing to graduate in Commercial Design are required to take two days a week of commercial courses in Third Year and three days a week of commercial courses in Fourth Year.



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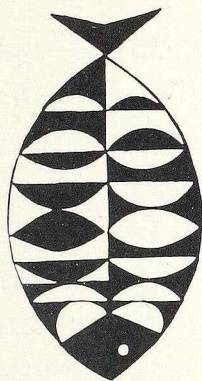


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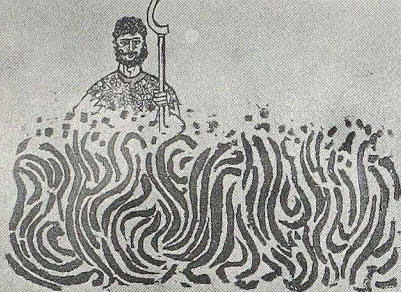
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**19
60 VANCOUVER
INTERNATIONAL
FESTIVAL**

MARCEL MARC JUN. X. O. JUN. FLOOD BEHRETT JUN. COND.
OPERA CHESTER MURKILL PLAY TO CONCERT WINSTEINBETZ

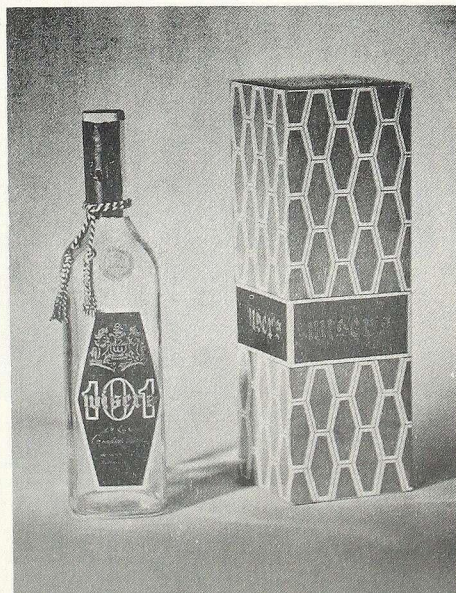


THE CANTERBURY TALES

THE PROLOGUE

WHEN THE SWEET SNOWS OF APRIL
FALL AND SHOOT DOWN THROUGH THE
DROUGHT OF MARCH TO RESE THE ROSE
BATHING EVERY VEN IN LIQUID POW-
ER FROM WHICH THERE SPRINGS THE
ENGENDERING OF THE FLOWER.

WHEN ALSO ZEPHYRUS WITH HIS SWEET
BREATH EXHALES AN AIR IN EVERY GROVE
AND HEATH UPON THE TENDER SHOOTS
AND THE YONG SUN HIS HAIR
CORSE IN THE SIGN OF THE CRAB
HAS RUN AND THE SMALL FOIL ARE



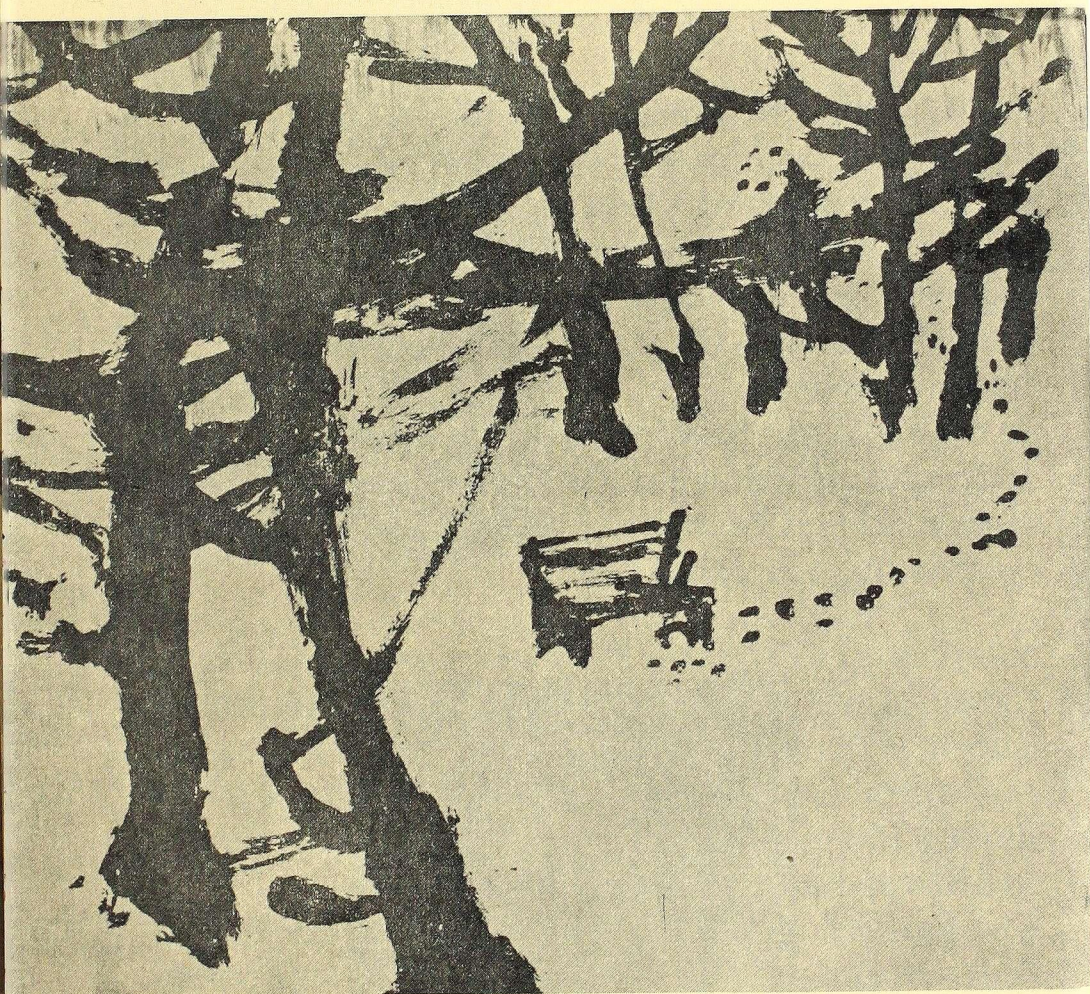
Graphic Art

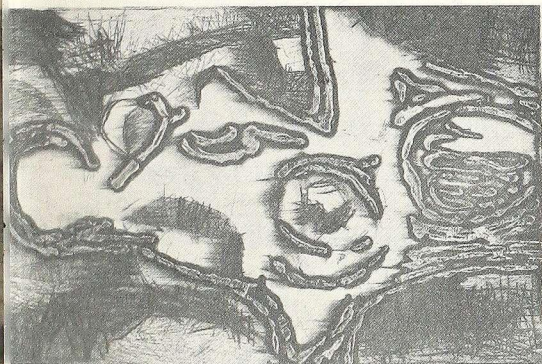
Etching: The concentration of this course is reserved for the last years on the school programme as it is predicated on an understanding of drawing and composition and colour. The course involves the techniques of etching, engraving and montage, which, when combined with the above, open to the student an experimental and imaginative medium.

In the initial year basic instruction is given in all etching and engraving techniques. During the final year a personal approach and the finer points of print-making and colour printing are emphasized.

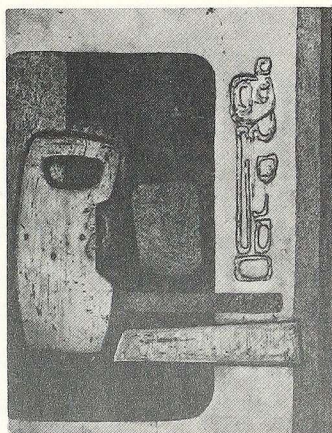
Silkscreening, Collagraph, Wood and Linoleum Cutting: In the initial year the course is prepared to familiarize the student with these different art forms. It is a study of the various techniques employed, such as the direct and indirect printing in silkscreening. All these are done with freedom and emphasis on experimentation.

The final year is regarded as a 'workshop' for the students, enabling them to experiment under supervision.

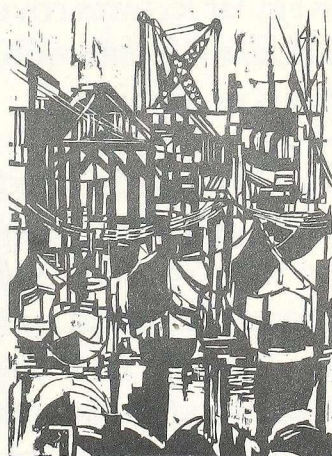




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History and Appreciation of Art

Regular lectures covering the basic traditions of Art from ancient to contemporary times are given during the four years of training.

History of Art is compulsory in the third and fourth years. Aesthetics are part of all courses of instruction, and by their constant infiltration into the teaching, and by group discussion, an educated critical taste is developed. Students are encouraged to make extensive use of the art library and of the reproductions files which are provided at the Vancouver School of Art.

Awards and Scholarships 1959

Open to 1st Year Students Awarded to

Canada Packers' Award, \$100	Karalou O'Brien
Grumbacher Award, \$50	Douglas Charles
Charles H. Scott Award, \$50	Guy de Jourdain
Mrs. Jonathan Rogers Award, \$25	Shigeko Oishi
Mrs. Jonathan Rogers Award, \$25	Vyvyan Ishiwara
Marie E. Lambert Pottery Prize, \$25 for outstanding work in Pottery	Wayne Ngan

Open to 2nd Year Students Awarded to

George Keir Scholarship, \$100	Norman Takeuchi
T. Eaton Scholarship, \$50	Mickey Henry
H. Birks & Sons Ltd. Scholarship, \$50	Ted Larson
Women's Canadian Club Scholarship, \$50	Charles Mayrs
Canadian Daughter's League Scholarship, \$50	Ian Steele

Open to 3rd Year Students Awarded to

Evelyn Lipsett Ryan Prize, \$100	Elain Genser
Reeves and Sons Scholarship, \$100	Ron Smith
Grumbacher Oil Painting Scholarship, \$100	John Ralph
Grumbacher Scholarship, \$75	Vicky Madar
Graham Bruce Scholarship, \$50	Tsuneko Kokubo
Duthie Book Special Prize, \$25 (for outstanding work in Painting)	Ann Redford

Open to 4th Year Students Awarded to

Businessmen's Travel-Study Scholarship, \$1200	Keith Branscombe
A. E. Grauer Special Prize, \$50 (for outstanding work in Commercial Design)	Ben Lim
A. E. Grauer Special Prize, \$50 (for outstanding work in Painting)	Paddy Cooter
A. E. Grauer Special Prize, \$50 (for outstanding work in Sculpture)	Sam Burich

Acknowledgment

This prospectus was printed by the Vocational Curriculum Division of the Technical Branch, Department of Education, Province of British Columbia.

